

1998: Year One of the Future Traditions Foundation

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EVENTS

Supporting the Production of Collective at Center Stage Theater, a dance production, and supporting the Production of Islands of Joy, at the Music Academy of the West.

For the Center Stage Theater performance we received a grant through the California Arts Council to subsidize the rent.

A report about Collective was created by Misa Kelly, and submitted to the Towbes Foundation for funding consideration.

The work we did as a community was not in alignment with their vision throughout the years with the few times we applied, so we stopped applying.

Highlights: great success, two Santa Barbara Independent “indy” Awards, launching SonneBlauma Danscz Theatre, an umbrella project of the Future Traditions Foundation, receipt of a CAC grant for assistance in producing “Collective, Choreographic Dreams”

Minutes

Behind the scenes, Misa M.M. Kelly was working as the executive director and administrator on the non-profit aspect of this foundation with Sarah Wingren serving as her partner in this early formation process of the company.

After Cal Arts Misa Kelly worked one year with Santa Barbara Dance Theater in residence at UCSB, and concluded, that the value system of academia and her personal intentions to ground into healing beyond the singular ego, being of service to others, and creating something that could offer free umbrella services, and help others, were the original notions.

These were the other jobs that she engaged in in this period to pay her portion of the rent to the person she was living with. She did not have health insurance at this time, and was not able to save for her retirement at this time either.

After interviewing as many artists as she could, and consulting with Sarah, and also, the person she was living with at that time, they came up with these set of guiding principles.

The first year there were two productions.

Collective (a collective endeavor by local artists) and Islands of Joy (a music event, helping to produce Islands of Joy, creating programs, helping with publicity)

THE FUTURE TRADITIONS FOUNDATION

a California Nonprofit Public Benefit Corporation

BOARD OF DIRECTORS MEETING MINUTES

1998 – 1999

Meetings Included

First Meeting — June 9, 1998

Second Meeting — November 2, 1998

Third Meeting — November 16, 1998

Fourth Meeting — January 14, 1999

Fifth Meeting — January 21, 1999

MINUTES OF THE FIRST MEETING OF BOARD OF DIRECTORS

THE FUTURE TRADITIONS FOUNDATION

a California Nonprofit Public Benefit Corporation

June 9, 1998 · 5:00 P.M. · The Sojourner Café, Santa Barbara, CA

ATTENDANCE

Directors Present:

- David N. Hunt
- Sarah Wingren
- Misa M.M. Kelly

Directors Absent:

- Theresa Hensen

On motion and by unanimous vote, Misa M.M. Kelly was elected temporary Chairperson and presided over the meeting. Sarah Wingren was elected temporary Secretary.

BYLAWS

The proposed Bylaws of the corporation were presented, considered, and discussed.

RESOLVED, that the Bylaws presented to this meeting are adopted as the Bylaws of the corporation.

FURTHER RESOLVED, that the Secretary insert a copy of the Bylaws in the Corporate Records Book and keep a copy at the corporation's principal office as required by law.

CALIFORNIA AND FEDERAL TAX EXEMPTIONS

The Chairperson announced that the corporation had been determined exempt from California state corporate franchise taxes under Section 23701(d) of the California Revenue and Taxation Code per Franchise Tax Board determination letter dated June 1, 1998.

Application to the Internal Revenue Service for 501(c)(3) status had not yet been submitted. Receipt of IRS determination letter was estimated for December 1998.

ELECTION OF OFFICERS

Upon motion, the following persons were unanimously elected to the offices shown:

- Sarah Wingren — President
- David N. Hunt — Vice President
- Misa M.M. Kelly — Secretary & Treasurer

COMPENSATION OF OFFICERS

RESOLVED, that annual salaries paid to officers shall be \$0.00 until further notice. A per-meeting fee of \$50 per officer for the two-hour meeting was declared fair and reasonable for services rendered; I.O.U.'s in the amount of \$50 were administered by the Secretary, signed by all officers.

CORPORATE SEAL

RESOLVED, that the form of corporate seal presented to this meeting be adopted as the seal of this corporation, and the Secretary is directed to place an impression in the Corporate Records Book.

PRINCIPAL OFFICE

RESOLVED, that the principal office for the transaction of business shall be at 2911 La Combadura, Santa Barbara, California.

BANK ACCOUNT

RESOLVED, that the funds of this corporation shall be deposited with Santa Barbara Bank & Trust. The Treasurer is authorized and directed to establish an account with said bank. The money to be deposited is on loan from Ms. Misa Kelly's personal funds and is to be repaid upon successful fundraising endeavors.

FURTHER RESOLVED, that any officer, employee, or agent of this corporation is authorized to endorse checks, drafts, or other evidences of indebtedness made payable to this corporation for deposit only.

FURTHER RESOLVED, that all checks, drafts, and other instruments obligating this corporation to pay money shall be signed by any two of the following: David N. Hunt, Sarah Wingren, Misa M.M. Kelly, Theresa Hensen.

FURTHER RESOLVED, that said bank is authorized to honor and pay all checks and drafts signed as provided herein, and this authority shall remain in force until revoked by the Board of Directors with written notice to the bank.

ADDITIONAL TOPICS DISCUSSED

- Review of necessary Federal Tax forms to be completed by the Secretary.
- Summer Itinerary for SonneBlauma Danscz Theatre (pilot project): community classes at Diane Knowles Academy of Dance (Sundays 10–12, July); Farmers' Market at Chase Palm Park; Choreographer's Collective at Santa Barbara's Center Stage Theatre (July 31–August 1, 1998); performance in Joe Goode's performance space in San Francisco; showings January–March at the Merce Cunningham Studios in New York.
- Fundraising efforts: selling ads on programs, public outreach donations, grant writing workshops through Santa Barbara Adult Education, corporate sponsorship, meeting with Joseph Velasco of the Santa Barbara County Arts Commission.
- Obtainment of a fictitious business name for SonneBlauma Danscz Theatre.
- Development of social awareness regarding public/private arts funding through an educational periodical and bi-annual distribution.
- Discussion of refugee center for youth habitat in rural Ireland.
- Discussion of rotation of officers and ways to generate partnership philosophy within the organization.
- Insurance liability review.
- Development of press kits; future need for professional fundraiser and public relations agent.
- Harmony House — nonprofit to help nonprofits.
- Need for a scanner to create necessary literature.
- Rental of office space within La Combadura Household.
- Election of an additional member to the Board of Directors: Michelle Murphy.

Misa M.M. Kelly, Secretary

Dated: June 9, 1998

MINUTES OF THE SECOND MEETING OF BOARD OF DIRECTORS

THE FUTURE TRADITIONS FOUNDATION

a California Nonprofit Public Benefit Corporation

November 2, 1998 · 5:15 P.M. · The Sojourner Café, Santa Barbara, CA

ATTENDANCE

Directors Present:

- David N. Hunt
- Sarah Wingren
- Misa M.M. Kelly

Directors Absent:

- Theresa Hensen

501(C)(3) STATUS

The Secretary presented a letter dated October 28, 1998 from District Director of the Internal Revenue Service, Ray Pilcher, and a reply drafted by the Secretary on October 31, 1998.

The Vice President moved that the bylaws be simplified to assist the application process. The Secretary brought to the board's attention resources available through Harmony House (Bev Berry / Women's Economic Ventures) and suggested reviewing an initial brainstorm response to IRS queries, along with an assessment of completed projects: 'Collective' and 'Islands of Joy.'

The pilot project 'Collective' was discussed in relation to fulfilling the Foundation's purpose of 'making provision for the arts'—presenting dance, installation, music, sculpture, performance, and painting with an educational emphasis, mentoring young professionals in production, publicity, fundraising, grant writing, budgeting, and advertising. The project 'Islands of Joy' was discussed in relation to 'working toward Global Peace and Tolerance' by bringing together musicians versed in musical traditions of diverse cultures.

ADDRESSING THE IRS LETTER OF OCTOBER 28, 1998

Foundation Secretary read initial brainstorm responses to questions one through six.

RESOLVED, that the Foundation would seek counsel from Sid Smith of Harmony House and Bev Berry of Women's Economic Ventures. The Foundation Secretary would draft an updated response to IRS questions, and a Board of Directors meeting would be held within the next week for further resolution of 501(c)(3) status.

COMPENSATION OF OFFICERS

RESOLVED, that the per-meeting fee of \$50 per officer is waived, and the existing I.O.U.'s in the total sum of \$150 are forgiven by each of the directors present.

ADDITIONAL IDEAS PRESENTED

- Development of long-term and short-term goals to provide clarification.
- Use of larger font for letter to Mr. Pilcher.

- Reevaluation of bylaws by directors before the next meeting.
- Error of adopting a vision 'too large' for a startup.
- All standard Board of Directors meetings provided free of charge.
- Copyright/Patent/Trademark left for resolution at next Board of Directors meeting.

Misa M.M. Kelly, Secretary

Dated: November 4, 1998

MINUTES OF THE THIRD MEETING OF BOARD OF DIRECTORS

THE FUTURE TRADITIONS FOUNDATION

a California Nonprofit Public Benefit Corporation

November 16, 1998 · 5:15 P.M. · The Sojourner Café, Santa Barbara, CA

ATTENDANCE

Directors Present:

- David N. Hunt
- Sarah Wingren
- Misa M.M. Kelly

Directors Absent:

- Theresa Hensen

IRS 501(C)(3) APPLICATION

The Secretary presented a second letter to the Internal Revenue Service directed to Mr. Ray L. Pilcher, Exemption Organizations Specialist, along with the final draft of the applicant response to Letter 1312 (CG).

President Sarah Wingren moved to make grammatical corrections to the letter.

RESOLVED, that the corrections would be made.

Misa M.M. Kelly moved to send the cover letter with the applicant response via Federal Express Overnight to meet the required deadline.

RESOLVED, that the letter and applicant response would be sent Federal Express Overnight.

There being no further business, the meeting was adjourned.

Misa M.M. Kelly, Secretary

Dated: November 16, 1998

MINUTES OF THE FOURTH MEETING OF BOARD OF DIRECTORS

THE FUTURE TRADITIONS FOUNDATION

a California Nonprofit Public Benefit Corporation

January 14, 1999 · 2:00 P.M. · Foundation Headquarters, 2911 La Combadura, Santa Barbara, CA

ATTENDANCE

Directors Present:

- Sarah Wingren
- Misa M.M. Kelly

Directors Absent:

- Theresa Hensen
- David N. Hunt

CORPORATE RECORDS BOOK

The Corporate Records Book was presented for review by the President. It was moved that a fireproof safe be considered for storing the Corporate Records Book.

RESOLVED, that funds did not yet exist to purchase such an item.

FURTHER RESOLVED, to acquire a fireproof safe when funds are made available.

CORPORATE COMPUTER FILING SYSTEM

The President reviewed materials drafted by Treasurer/Secretary Misa M.M. Kelly during the Women's Economic Ventures fall semester, including materials pertaining to Mission Statement, Values, Marketing, and Business Plan Components.

RESOLVED, that the President would spend two hours at the computer reformatting the material to add additional thoughts and commentary.

FURTHER RESOLVED, that the Treasurer/Secretary would utilize the time to update the filing system for hard copies of Foundation materials.

It was moved that the Treasurer/Secretary, acting as Executive Director, would verbalize a to-do list while the President entered data into the computer.

RESOLVED, to formulate a to-do list.

FOUNDATION VALUES, MISSION STATEMENT & TO-DO LIST

The President moved to spend time developing Foundation values, the mission statement, and discussing program development.

RESOLVED, to develop values, a mission statement, and discuss program development.

FURTHER RESOLVED, to move to a more comfortable location for brainstorming. The President and Treasurer/Secretary spent one hour at 'The Daily Grind' (corner of Mission and De La Vina, Santa Barbara) brainstorming.

RESOLVED, that the President would take the notes to create a concise document from the topics discussed. A copy of the to-do list and Women's Economic Venture summary follow these minutes in the Corporate Records Book.

There being no further business, the meeting was adjourned.

Misa M.M. Kelly, Secretary

Dated: January 14, 1999

MINUTES OF THE FIFTH MEETING OF BOARD OF DIRECTORS

THE FUTURE TRADITIONS FOUNDATION

a California Nonprofit Public Benefit Corporation

January 21, 1999 · 4:00 P.M. · Coffee Cat, Santa Barbara, CA

ATTENDANCE

Directors Present:

- Sarah Wingren
- Misa M.M. Kelly

Directors Absent:

- Theresa Hensen
- David N. Hunt

ITEMS DISCUSSED

- Development of a Plan of Action.
- Brief synopsis of last meeting.
- Development of written materials for fundraising.
- Salary for Sarah.
- Definition of Peace — Development.
- Adopt-a-Dancer Program: moved to incorporate both ballet and modern dance within the first meeting; resolved to move forward.
- Development of the following: policies, structure, bookkeeping system, administrative procedures.
- Creating packet for Laura Lynch — value of collaborating with Laura Lynch noted due to her extensive nonprofit experience through the Nuclear Age Peace Foundation.
- Art Shack: moved to first develop a community resource flyer for items like video projectors and slide projectors; resolved to begin with said action.
- Golden Gifts: discussed placing Skip Smith at head of committee; resolved to pursue development of program.
- Advisory Attorney.
- Web Page: moved to develop a web page; resolved to complete the project by 12/99; further resolved to search for an ISP provider with reduced rates and identify an individual to maintain the site.
- Communication between FTF computers in Santa Barbara and Ventura.
- Corporate Minutes.

There being no further business, the meeting was adjourned.

Misa M.M. Kelly, Secretary

Dated: January 21, 1999

Best Bet Images

46 THE INDEPENDENT JULY 30, 1998

best bet DANCE



SO LONG, SUMMER-DANCE Summerdance '98 has come to a reluctant finish, but the excitement generated by its resident dance companies, Doug Elkins Dance Co. and Doug Varone and Dancers, lives on in our freshly inspired Santa Barbara choreographers. This week seven of our area's best will present their responses to Summerdance in *Collective*, an original evening of dance theater, installation art, and performance art. Apparently Doug Varone's pathos has prevailed over Elkins's light-heartedness in terms of influence—Danah Bella, David Miranda, Brad Lundberg, Tracy Kofford, and Sarah Hardcastle will perform soberly titled new works such as "Splitting," "Quest," and "Massacre of the Dreamers." But this is certainly a night of music as well as dance—Misa Kelly's "Hot Ice" features live improvisational accompaniment. Come out and witness the creative fruits of our city's most ambitious dance festival.

■ **COLLECTIVE** Friday, July 31, and Saturday, August 1, 8 p.m. Center Stage Theater, upper level of Paseo Nuevo. \$12, general; \$8, students. Call 963-0408

best bet MUSIC

WORLD MUSIC MASTERY: A rather impromptu concert this Friday offers a rare chance to see three world music authorities jam together: Gregg Johnson, recipient of a Dramalogue Critics' Circle Award; Montino Bourbon, disciple of legendary Indian musician Ustad Ali Akbar Khan; and Stephen Kelly, concert pianist and recipient of the EMO Award for Artistic Excellence. They'll play works by Debussy, Villa-Lobos, Bartók, and Ginastera, as well as classical works from ancient India, interspersed with interludes of improvisation. Proceeds benefit the Future Traditions Foundation, which strives to further harmony through culture and the arts.



■ **ISLANDS OF JOY:** Friday, September 11, 8 p.m. Music Academy of the West. \$14. Call 569-0389

SEPTEMBER 10, 1998 THE INDEPENDENT 47

Below is a flyer Misa Kelly made, that accompanied the Collective publicity. The non-profit, was successfully manifest, and the first production, was a collective production which included using the Foundation to help not only get her own work out into the world, but others.

Hot Ice

SonneBluma Dansez Theatre

AT
**CENTER STAGE
THEATRE**

July 31, August 1

8:00 P.M.

**(805) 963-0408 FOR
TICKET RESERVATION
\$12 ADULTS/\$8 STUDENTS**

I expect from myself, my elements, my dancers-some sort of transformation-because if we ourselves don't experience something profound in the making-how can we expect the audience to be deeply moved-which is my ultimate wish. The work is a response to many images, dreams, impressions that have passed through my consciousness in the last two years including: the flight patterns of birds, faces in the dancespace floorboards, a passion for Xerox machines, my work with the mentally ill, the concept of multiplicity and integration, a portrait series sprouted from an image of Beatrice Wood, the death of Lady Di, constant exposure to the tremendous artistry of pianist Stephen Kelly. Nothing is stated overtly, but the dreams, interests, passions, and challenges have been plowed under, and over, and under and over, and under again to bring forth the imagery that presents itself as universal in expression.

"a scintillating blend of dance theatre, installation art and performance art intended to rivet audiences with imagery ladled from the depths of the human heart."

Are dances really ever about anything specific? That depends upon the choreographer. I find that the work that passes through me takes delight in making itself- to spite my intellectualized intentions...so I usually don't prepare much...but do pay close attention to the signifiers in nature, my dreams, and the availability of dancers. Something like riding an untamed mustang-bridleless, saddleless, raw hands clutching a ragged mane, sweaty inner thighs gripping a girth- I hang on to the creature that roams toward a sun that rises and falls un-metered...and it is usually six months later, or perhaps years later, that the one word essence of the expression bubbles forth from underneath all of it-from between feather pillow vapors made by tousled dreaming heads wondering at how it all makes itself upright in the underside of G-d's she belly.

MISA

It is the subtle interplay that is of interest to me-the push and the pull-the give and the take-and the expression that exists in the space in-between this dynamic action. The visual art and the writing, the writing and the movement, the movement and the sculpture-informing-always informing-feeding off of each other-finding fullness in revisitations, transmutations, reiterations.

This was the design by Cecilia I believe, that was used for the program cover, and also, as a flyer to hang about town.

COLLECTIVE

CHOREOGRAPHIC DREAMS

IN ASSOCIATION WITH THE FUTURE TRADITIONS FOUNDATION

FEATURED WORKS BY:

DANAH BELLA • SARAH L. HARDCASTLE
MISA M. M. KELLY • SAM KENNEY
TRACY R. KOFFORD • BRADLEY R. LUNDBERG
DAVID R. MIRANDA • MELINDA NELSON

PRODUCED BY:

CECILIA MARTINI • DANAH BELLA
TRACY R. KOFFORD • DAVID R. MIRANDA
BRADLEY R. LUNDBERG • MISA M. M. KELLY
SARAH L. HARDCASTLE

JULY 31

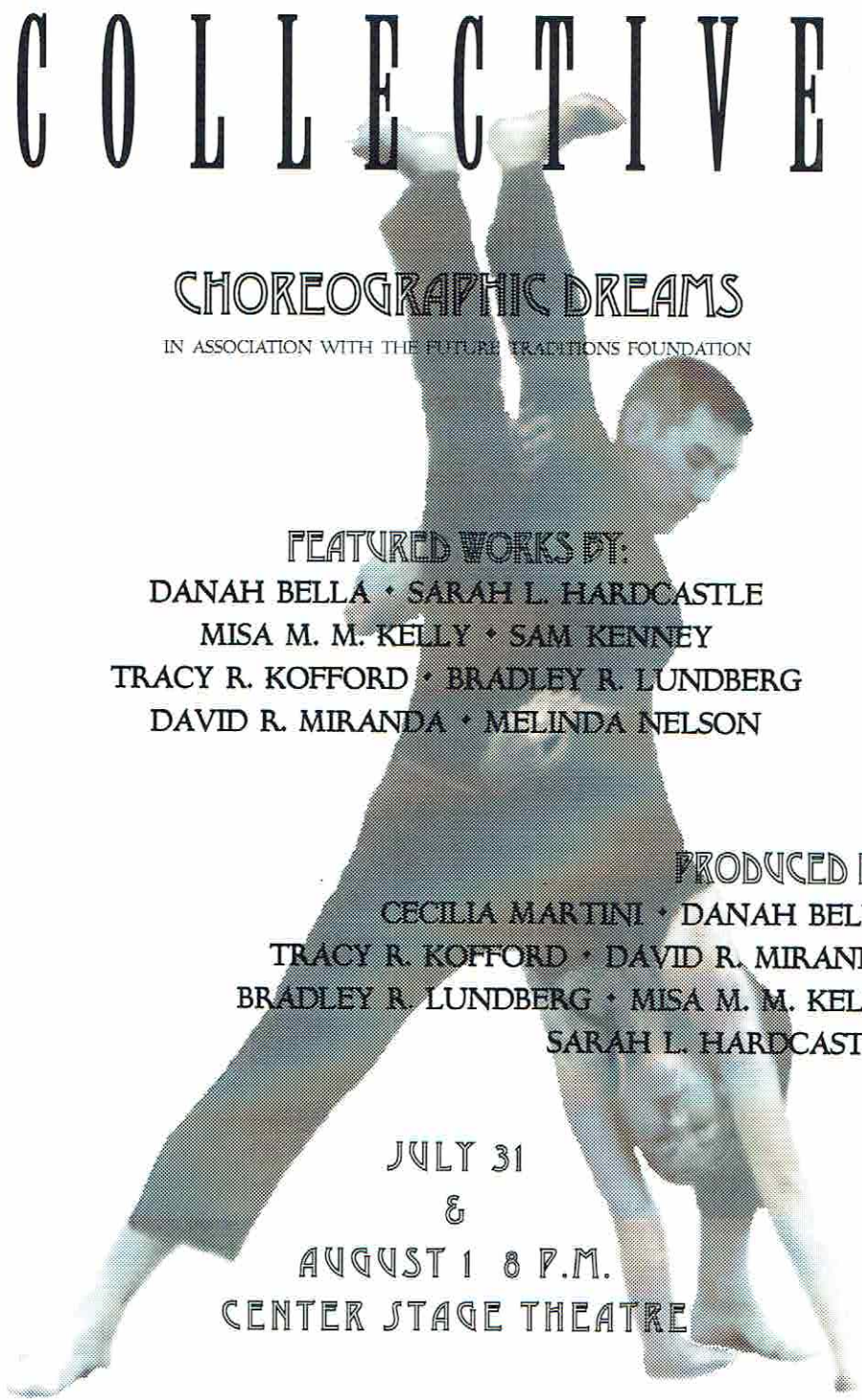
&

AUGUST 1 8 P.M.

CENTER STAGE THEATRE

THIS PROJECT IS FUNDED IN PART BY THE ORGANIZATIONAL SUPPORT OF
THE CALIFORNIA ARTS COUNCIL, A STATE AGENCY.

COLLECTIVE



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DAVID R. MIRANDA • MELINDA NELSON

PRODUCED BY:

CECILIA MARTINI • DANAH BELLA

TRACY R. KOFFORD • DAVID R. MIRANDA

BRADLEY R. LUNDBERG • MISA M. M. KELLY

SARAH L. HARDCASTLE

JULY 31

&

AUGUST 1 8 P.M.

CENTER STAGE THEATRE

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Collective

CHOREOGRAPHIC DREAMS

Technical Director: Chris Turner Stage Manager: Karen LaScala

"DA WITHOUT DE"

Choreographed by: David R. Miranda

Music By: To Be Announced

Performed by: David R. Miranda

"...OTTIDITTO..."

Choreographed By: Bradley R. Lundberg

Music By: Propellerhead

Performed by: Bradley R. Lundberg, Cecilia Martini,

Barbara Stamis, Lexi Pearl

WORK IN PROGRESS

SPLITTING

Choreographed by: Sarah L. Hardcastle

Music by: Future Sound of London, Natural Wonders

Performed by: Tracy R. Kofford and Christi Welter

"MASSACRE OF THE DREAMERS"

Choreographed by: Danah Bella

Music by: D. J. Shadow

Performed by: Chrissy Berwin, David Miranda, Erika Kloumann,

Tracy R. Kofford, Lexi Pearl, Bradley R. Lundberg

- PAUSE -

UNTITLED

Choreographed by: Bradley R. Lundberg and
Melinda A. Nelson

Music by: Ani DiFranco

Performed by: Bradley R. Lundberg and Melinda A. Nelson

WORK IN PROGRESS

QUEST

Choreographed by: Sarah L. Hardcastle

Music by: Yo-Yo Ma

Performed by: Sarah L. Hardcastle

IT LIFE SELF

*"we wait for light; but we behold obscurity; we wait for
brightness, but we walk in darkness."*

Choreographed by: Tracy R. Kofford

Music by: Waveform

Performed by: Danah Bella, Stacie Owen, Tracy R. Kofford, Barbara
Stamis, Shari Brookler, Christi Welter, Erika Kloumann,
Artemis Anderson, Andrea Gallo, David R. Miranda & Chrissy Berwin

WORK IN PROGRESS

Special thanks to dancers for all choreographic input

- INTERMISSION -

"POP SONG TRILOGY" (VOL III)

Choreographed by: Sam Kenney

Music by: "Planet Caravan" by Black Sabbath

Performed by: Cecilia Martini

WORK IN PROGRESS

*A woman in my dream held out a curious drink to me,
the color of a blood orange, it was both cold and hot.
"Hot Ice," she said.*

NOTICE

Installation/choreography/artistic direction: Misa Miele Mandigo Kelly
performed by: Danah Bella, Shari Brookler, Melinda A. Nelson,
Misa M.M. Kelly
Choreographic assistant: Melinda A. Nelson

Musicians:

Piano - Stephen Kelly
Drum - Montino Bourbon
Percussionist - Solomon Danoff

Special Thanks to: Ed Inks (sculptural consideration), Rafael Perea
(painting considerations), Marie Schoeff (drawing considerations),
Lance Colahan (choreographic considerations), Risa Steinberg, Doug
Elkins, Doug Varone, and Gwen Welliver for their timeless contribu-
tions to my growth as an artist, and especially to our patron saint of
dance in Santa Barbara - Ms. Dianne Vapnek.

Are dances really about anything specific? That depends upon the
choreographer. I find that the work that passes through me takes
delight in making itself - to spite my intellectualized intentions... so I
usually don't prepare much... but do pay close attention to the signi-
fiers in nature, my dreams, and the availability of dancers. Something
like riding an untamed mustang - bridleless, saddleless, raw hands
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that the one word essence of the expression bubbles forth from under-
neath all of it - from inbetween feather pillow vapors made by tousled
reaming heads wondering at how it all makes itself upright in the
underside of G-d's she belly.

ABOUT THE CHOREOGRAPHERS...



DANAH BELLA

Danah is a recent graduate from UCSB and just completed her second season with Santa Barbara Dance Theatre. A Corwin award winner for choreography, she recently created a new work for Santa Barbara City College's Spring showcase and reconstructed a piece for the UCSB Student Dance Company which received exceptional recognition at this year's American College Dance Festival.

MELINDA NELSON

Melinda is a recent graduate of UCSB. She received her BFA in Dance in conjunction with Business Economic Studies. She is leaving Santa Barbara to pursue dance in New York at the end of the month.

TRACY R. KOFFORD

Tracy graduated from UCSB with a BFA in Dance in 1997. He has studied with such artists as Bebe Miller, Joe Goode, Donald Byrde, Jennifer Muller and Doug Elkins. He has been awarded the Sparrow Scholarship award, the Drama and Dance Associates award for excellence in the Dance major and received an honorable mention for his choreographic vision Elane Vital. He Performed and toured with UCSB Dance Company for 4 years and is currently in his second season with the Santa Barbara Dance Theatre. In June he plans to move to New York to take a bite out of the Big Apple.

MANY THANKS...

Santa Barbara Dance Theatre

~PRESENTS~

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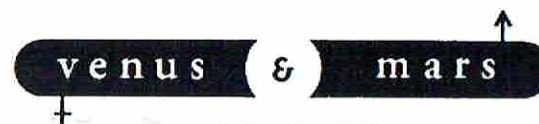
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BRADLEY R. LUNDBERG

Bradley started dancing 4 years ago at UCSB, after taking a movement class with Professor, Professional dancer, Christofer Pilafian. In 1995 he received a B.A. in Communications from UCSB and continued his dance training intensively both at UCSB and in North Carolina. He has also performed and toured extensively with both the UCSB Dance Company and Santa Barbara Dance Theatre for the last two years.

DAVID RICARDO MIRANDA

David has performed in one venue or another since 4th grade. This is his first solo performance here in Santa Barbara. David is a current recipient of the Corwin Award for his choreography in 1997. He was last seen in the Chamber Ballets performance of Sleeping Beauty at the Lobero Theatre. David is currently earning his B.A. in Dance at UCSB.

SARAH L. HARDCASTLE

Sarah is a local dancer/choreographer who received a B.A. in Dance from UCSB. She has had works performed by the UCSB Student Dance Company, as well as, Santa Barbara Dance Alliance. She is currently working in collaboration with local artists and teaching at Dance Unlimited Studio.



CECILIA MARTINI

Cecilia, raised in Colorado and Chicago, graduated with a BFA in Dance from UCSB in 1997. She furthered her dance education in Europe, then returned to Santa Barbara to expand her career in Arts Administration as well as on stage. Cecilia will be venturing onwards in 1999 to develop her neverending passion in the arts.

SAM KENNEY

Sam is a 1998 Honors Graduate of the Purchase College Conservatory of Dance in New York. As a member of the Purchase Dance Corps, her repertory work has ranged from Ballet to post-modern and has included pieces by Jose Limon, Paul Taylor, Tere O'Connor, Susan Dibble, Larry Clark & Bettijane Sills as well as several works by Doug Varone, most recently the 1998 premieres of "Knave" and "String Quartet #2." She has also performed work by Doug Varone, Doug Elkins, David Dorfman, Mark Dendy, Sara Pearson/Patrick Widrig & Contraband through residencies at the Bates Dance Festival, Glenwood Springs Dance Festival, and Summerdance Santa Barbara. Sam has performed professionally with Sara Pearson/Patrik Widrig & Dancers and as a member of the Purchase Dance Corps' Tour to Hong Kong in August of 1997. Sam currently lives in New York City.



AND EVEN



Judy Lundberg
Director of Marketing

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Delila Moseley
Carla Moseley



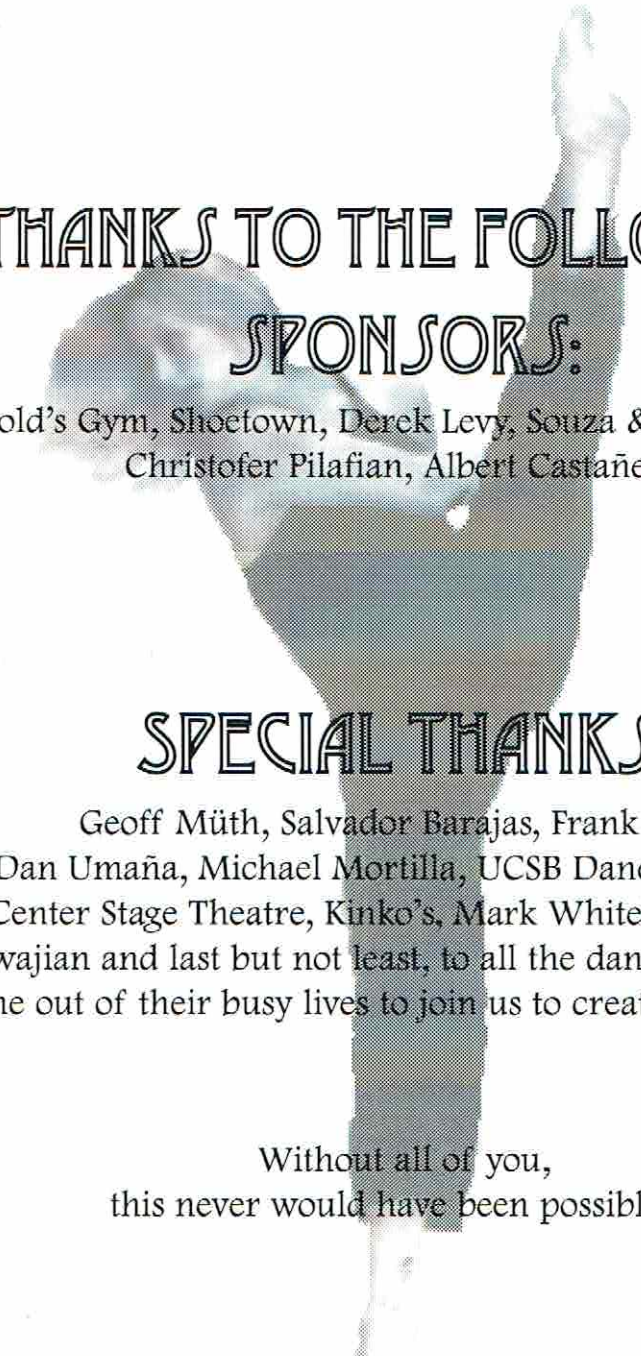
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THANKS TO THE FOLLOWING SPONSORS:

Gold's Gym, Shootown, Derek Levy, Souza & Boster, Inc.,
Christofer Pilafian, Albert Castañeda

SPECIAL THANKS:

Geoff Müth, Salvador Barajas, Frank Kelly,
Dan Umaña, Michael Mortilla, UCSB Dance Division,
Center Stage Theatre, Kinko's, Mark Whitehurst, Steve
Bowajian and last but not least, to all the dancers who took
time out of their busy lives to join us to create our visions.

Without all of you,
this never would have been possible...

Flyer & program designed & built by Slave-to-Love Graphics

ASSETS**Current Assets**

Cash and Bank Accounts

Checking Account

\$ 699.83

Savings Account

303.11

TOTAL Current Assets

\$ 1,002.90

Other Assets

0

TOTAL Other Assets

0

TOTAL ASSETS

\$ 1,002.90

LIABILITIES & EQUITY**Current Liabilities**

Foundation Banking Acct. Loan*

300

Accounts Payable

100

TOTAL Current Liabilities

400

Other Liabilities

0

TOTAL Other Liabilities

0

Equity

602.90

TOTAL Equity

602.90

TOTAL LIABILITIES & EQUITY

\$ 1,002.90

*Amount indicates remainder of initial \$600 amount loan made to the foundation by an artist to open up checking and savings accounts. The loan is interest free and to be paid off within the duration of one year.

**THE FUTURE TRADITIONS FOUNDATION
STATEMENT OF REVENUE AND EXPENSES
For the Year Ended December 31, 1998**

REVENUE

Donations

Business Community	\$ 625.00	
Private Individuals	1,116.00	
TOTAL Donations		1,741.00

Ticket Revenue

Collective	2,072.00	
Islands of Joy	1,400.00	
TOTAL Ticket Revenue		3,472.00

Grants

California Arts Council		387.50
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Other Revenue

Artist Theatre Advance (ATA)	320.00	
Foundation Banking Acct. Start-up Loan	600.00	
Interest Income	3.11	
TOTAL Other Revenue	923.11	923.11

TOTAL REVENUE	\$ 6,523.61	\$6,523.61
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EXPENSES

DIRECT ARTIST SUPPORT

Production

Artist Theatre Advance Reimbursement	\$ 320.00	
Theatre/Music Hall Rental	1,225.00	
Theatre Production Costs	329.62	
Theatre Box Office Fees	359.84	
Insurance	100.00	
Programs	206.30	
Promotion/Publicity	338.00	
Production Artists	60.00	
TOTAL Production	\$ 2,938.76	2,938.76

Artist Fees

Choreographers	1,037.22	
Dancers	500.00	
Musicians	343.98	
TOTAL Artist Fees	1,881.20	1,881.20

Artist Supplies

TOTAL Artist Supplies	242.07	242.07
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TOTAL DIRECT ARTIST SUPPORT	5,062.03	5,062.03
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OFFICE, ADMINISTRATIVE, OTHER

Fundraising

TOTAL Fundraising	130.86	130.86
--------------------------	--------	--------

Professional/Legal Fees

Federal	164.25	
State	10.00	
Nonprofit Support Center	75.00	
TOTAL Professional/Legal Fees	249.25	249.25

Office Supplies

TOTAL Office Supplies	92.07	92.07
------------------------------	-------	-------

Miscellaneous

Total Miscellaneous	23.75	23.75
----------------------------	-------	-------

<u>Foundation Banking Acct. Startup Loan Repayment</u>	300.0	300.0
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TOTAL OFFICE, ADMINISTRATIVE, OTHER	795.93	795.93
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TOTAL EXPENSES	\$ 5,857.96	\$5,857.96
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REVENUE - EXPENSES		\$ 665.65
---------------------------	--	------------------

Notes

The Future Traditions Foundations' (FTF) fiscal year runs from January 1st to December 31st. 1998 represented FTF's first period of operation June 1, 1998 through December 31, 1998.

GOALS & OBJECTIVES: TO MEET COMMUNITY NEEDS OF ARTISTS, GROUPS OF ARTISTS, AND ARTS ORGANIZATIONS NOT PRESENTLY NOT BEING MET BY LOCAL ORGANIZATIONS.

PILOT PROJECT PARTICIPANTS:

DAVID R. MIRANDA	PRODUCER/CHOREOGRAPHER/PERFORMER
BRADLEY R. LUNDBERG	PRODUCER/CHOREOGRAPHER/PERFORMER
CEILIA MARTINI	PRODUCER/PERFORMER
BARBARA STAMIS	PERFORMER
LEXI PEARL	PERFORMER
TRACY R. KOFFORD	PERFORMER
CHRISTI WELTER	PERFORMER
CHRISSEY BERWIN	PERFORMER
ERIKA KLOUMANN	PERFORMER
MELINDA A. NELSON	CHOREOGRAPHER/PERFORMER
SARAH L. HARDCASTLE	PRODUCER/CHOREOGRAPHER/PERFORMER
DANAH BELLA	PRODUCER/CHOREOGRAPHER/PERFORMER
STACIE OWEN	PERFORMER
SHARI BROOKLER	PERFORMER
ARTEMIS ANDERSON	PERFORMER
ANDREA GALLO	PERFORMER
STEPHEN KELLY	PERFORMER
MONTINO BOURBON	PERFORMER
SOLOMON DANOFF	PERFORMER
KAREN LASCALA	STAGE MANAGER
SAM KENNEY	GUEST CHOREOGRAPHER-N.Y. RESIDENT
AARON SCHUMAN	SOUND TECHNICIAN
GEOFF MUTH	GRAPHIC ARTIST
GERALD MARR	PERFORMANCE ARTIST
CATHY OLSON	INSTALLATION ARTIST ASSISTANT
MISA M.M. KELLY	FOUNDATION FACILITATOR/PRODUCER/ CHOREOGRAPHER/PERFORMER/INSTALLATION ARTIST

IN COLLABORATION WITH:

CENTERSTAGE THEATRE:

_____ ADMINISTRATIVE DIRECTOR: MARY MACRAE

_____ TECHNICAL DIRECTOR: CHRIS TURNER

_____ BOX OFFICE MANAGER BETH BURLESON

CALIFORNIA ARTS COUNCIL

THE LOCAL BUSINESS & ARTS COMMUNITY

SANTA BARBARA DANCE THEATRE
HARLEQUIN'S COSTUMES & THEATRICAL SUPPLY
ART ESSENTIALS
BLUE AGAVE
ESPRESSO ROMA CAFÉ
VENUS & MARS
BABE FARMS
R.E.A.L. PERSONS
MA DOLCE VITA
SOJOURNER CAFÉ
THE MONTECITO SCHOOL OF BALLET
R & R INSTALLATION & REPAIR
DEREK LEVY

PRIVATE PATRONS: NATALIE BODANYA, CHRISTOPHER PILAFIAN, FRANK & JUDITH LUNDBERG, AND ALBERT CASTANEDA.

CONTENTS

PROJECT DESCRIPTION
EVALUATION & RECOMMENDATIONS
ECONOMIC ANALYSIS

SUPPORTING MATERIALS
PUBLICITY
FLYERS
PATRON RECEIPT
POSTER
PROGRAM
PARTICIPANT LETTER

PROJECT DESCRIPTION

Title: "Collective"

Where: Santa Barbara's Center Stage Theatre

When: July 31, August 1, 1998

Who: Project Participants

What: "A scintillating blend of dance theatre, installation art, and performance art intended to rivet audiences with imagery ladled from the depths of the human heart."

Total Attendance: 220 tickets issued
85 students @ \$8 each
120 general @ \$12 each
Remainder-press, ushers, complimentary tickets
Saturday, 8/1/98 SOLD OUT PERFORMANCE

Production Period: May 15th through August 1 1998

Criteria For Pilot Project Selection

The Board of Directors of The Future Traditions Foundation chose "Collective" as its pilot project based upon the following criteria:

- **Educational merits:**
To provide local artists an educational forum in which to build skills as fundraisers, producers, and publicists.
- **Fulfillment of an unmet community need:**
"Collective" catered to the genuine needs of "new producers" lacking the production skills necessary to market their art in a professional arena. It is a general observation of the Foundation that new presenters have a greater degree of difficulty establishing themselves within the community due to lack of a professional record. Local Arts Organizations tend to reward professionals with artistic identities well established within the community. Additionally, local educational institutions do not incorporate within their curriculum coursework which develops the skills necessary to successfully transition from the realm of academia into the professional arena as a producer of one's own art.
- **Support of an existing Art event:**
The project "Collective" was conceived by Foundation facilitator as a local response to the community summer dance festival "Summerdance" founded by Ms. Diane Vapnek. The event was designed to provide a local sense of closure to the four week festival in acknowledgement of the dynamic mentoring process occurring for young professionals within the community.

Foundation Facilitation

Ms. Kelly provided the initial spark to create group project momentum and provided input when necessary to assist the group in defining production tasks. If a project participant lacked the ability to carry out a task Ms. Kelly provided mentorship assistance. When a project participant was not able to carry out a task due to time constraints, work conflicts, etc., Ms. Kelly brought the tasks to the group's awareness making certain the job was completed. In event of a crisis, Kelly carried out the task herself.

Requirements

- **Mandatory Attendance of Production Meetings**
Each producer was required to attend a weekly production meeting arranged by Cecelia Martini and/or foundation facilitator.

- **Commitment to Respective Excellence**
The Foundation Facilitator defined pursuit of respective excellence as a mandatory group goal requiring the efforts of all project participants to achieve.
- **Personal Capital Investment**
Recognizing that individuals/group tend to value experiences when a personal capital investment occurs, each producer was required to financially collaborate in payment of the initial theatre deposit.
- **Allocation of Production Responsibilities**
Project facilitator allowed for the task list to formulate in an organic partnership problem solving mode rather than assuming the role of sole director.
- **Setting Goal of Paying Performers**
Documented in production notes distributed to all producers dated May 28, 1998. Goal was open for group discussion. Resolution left for problem solving at the production's closure.

EVALUATION & RECOMMENDATIONS

Successes

- **High degree of respective excellence**
Objective opinion supported by commentary of professional artists working within the community.
- **Observations of Theatre Administrator-Mary MacRae**
Commentary offered by Center Stage Theatre's Administrator included: "...this is the best show we have had come through here in a long time....this is the first ever truly collective arts representation at the theatre (installation, performance art, sculpture, painting, dance, live music)"
- **"Sold out the House"**
Saturday evenings performance (8/1/98) sold out with many individuals being turned away. Friday evening's performance was filled to 90% of capacity.
- **High degree of Artistic Risk coupled with a high degree of Audience Accessibility**
SonneBlauma Danscz Theatre's Installation/Performance Art section of HOT ICE, with a form somewhat new to the community, celebrated the strength of the human spirit in the expression of a "survivor". The metaphorical visual and performance art representations, a by product of meeting a "disabled person's" challenges, proved universal, eclectic, and well appreciated by viewers/participants.

Problematic Areas

- **Distribution of Net Income before Labor Expense**

Greed became a factor with regard to distribution of net income before labor expense. The challenge to break the paradigm of dancers being expected to “work for free”, or “the privilege of performing” had been placed forward to the group by foundation facilitator in form of written memorandum and verbal discourse. However, the group clearly communicated to the facilitator that they did not wish to pay their dancers. In that a written contract had not been drawn up between the foundation and the project participants the foundation facilitator problem solved for the crisis in an appropriate fashion (counsel, research, implementing the economically and ethically appropriate course of action).

- **Time constraint of Participants**

All participants held full time jobs in addition to scheduling dance training, rehearsals, and production responsibilities. Tight schedules proved problematic with regard to the ability and willingness of participants to carry out assigned tasks.

- **Communication**

Communication between the group as a whole deteriorated as the performance dates approached due to time management constraints. The closer the project approached performance dates the more difficult it became to schedule production meetings in which all producers could attend. The bulk of the work load began to be carried out by fewer project participants.

- **Skill levels**

The group expressed midway through the production process fears over being “overshadowed” by the artistic voice of a project participant with relatively advanced creative abilities. Foundation facilitator provided support, affirmation, and feedback regarding each participant’s creative ability. Consequently, the group as a whole pushed through their fears expanding respective boundaries of creative excellence allowing for a “collective” installation art, performance art, dance, and musical event.

Recommendations

- **Memorandums**

Maximize clarification via employment of written memorandums serving as confirmation of parameters/goals/technical schedules/fees discussed between producers and theatre personnel.

- **Financial Rewards**

Explore fulfillment of production responsibilities with rights to portion of proceeds generated and financial responsibility in event of a loss.

- **Leadership**
Implement an authority figure/mediator/role model in addition to the foundation facilitator for crisis management services. Goal to empower project participants, yet avoid chaos associated with lack of accountability.
- **Proposal for Project Participation**
Requiring a written expression (or other documentable format)to aide project participant in goal clarification, expression of concerns, and reasonable expectations of time management prior to project commencement.
- **Repetition**
When engaged in the educational process repetition of new material is highly advisable in that navigating new responsibilities can prove problematic, intimidating, and disorienting.
- **Production Meeting Notes**
Brief the beginning of each production meeting with written notes of prior session. Require each participant to sign the notes in acknowledgement that all points are understood. Suggestion for improving accountability and minimization of misunderstandings
- **Balance**
Continue to explore use of partnership problem solving mode and leadership visibility to maximize efficiency, creativity, and responsibility in pursuit of respective excellence.
- **Patronage**
Patronage accountability-making certain that donations not made directly to the foundation are not mislead to believe they are associated with the foundation. Thank you notes went out too late.
- **Contract**
Development of a standard Foundation contract for group review that accommodates group/individual needs. Each participant signs the contract and receives a copy for his/her records.

ECONOMIC ANALYSIS OF PILOT PROJECT-"COLLECTIVE"

PURPOSE: JUSTIFICATION FOR COLLECTIVE LABOR EXPENSE (honorariums), DISPUTE RESOLUTION, and FULFILLMENT OF FOUNDATION EDUCATIONAL OBJECTIVES.

PART I: ANALYSIS

- COMPONENTS
- PRODUCER NET INCOME/LOSS EVALUATIONS
- SCHEDULES A - C

PART II: EVALUATION & RECOMMENDATIONS

PART III: CONCLUSIONS

ANALYSIS

Components

- Revenue = personal contributions + private patronage + public patronage (CAC) + ticket revenue
- Expenses = Theatre rental, production costs, program printing, photos for publicity, insurance, miscellaneous theatre fees.
- Revenue – Expenses = Income before labor expense (1)
- Income before labor expense – Labor = Net Income/Loss before Other Costs
- Net Income/Loss before Other Costs – (Opportunity Costs + producer expenditures) = Net Income/Loss per producer
- Deposit = producer donation for initial theatre deposit. (SCHEDULE A)
- Patrons = revenue generated by producer fundraising efforts (SCHEDULE A)
- Portion of ticket revenue =
portion of total ticket revenue allocated to producers' work(s) (SCHEDULE B)
- Total expense = production expenses/producers (SCHEDULE C)
- Labor = # performers x market value of dancer @ \$25/per performance x 2
Note Plexus, local modern dance co. working project to project pays \$50 per performance-value of performance underestimated-taking into consideration first time producers)
- OC = Opportunity costs (SCHEDULE D)
- Out of pocket costs = individual producer expenditures not included in total expenses. E.g., strike labor for installation, costumes, gas, art exhibit, Sonnebluma Danscz theatre mailing, music mixes, rehearsal fees, fundraising expenditures, photographic documentation, videographic documentation, reception, office supplies, foundation expenditures, telephone & other utilities.

PRODUCER NET INCOME/LOSS EVALUATIONS

David R. Miranda	# performers = 1	"DA without DE"
Deposit	\$50	
Patrons	_____	
Portion of Ticket Revenue	34.50 (A)	
Total Revenue for	84.50	
Total Expense	230.64	
Income before labor expense:	-46.14	
Labor	50.00	
Net Loss before OC	-\$196.40	
Hours contributed to production	(not on record)	
Out of pocket costs	(not on record)	
Net loss considering all costs	<u>-\$196.40 - (\$10 x #hrs. + out of pocket costs)</u>	

Bradley R. Lundberg	# performers = 7	"...Ottiditto..." & "Untitled"
Deposit	\$50.00	
Portion of Ticket Revenue	255.49 (factors 2b + c + d + e + j)	
Patrons	150.00)	
Total Revenue	425.49	
Total Expense	230.64	
Income before labor expense:	194.85	
Labor	50.00	
Net Loss before OC	-\$155.15	
Hours contributed to production	(not on record)	
Out of pocket costs	(not on record)	
Net loss considering all costs	<u>-\$155.15 - (\$10 x #hrs. + out of pocket costs)</u>	

Sarah L. Hardcastle	# performers = 3	"Splitting" & "Quest"
Splitting & Quest		
Deposit	\$70.00	
Portion of Ticket Revenue	189.90 (k + f + g)	
CAC Grant	193.75	
Patrons	100.00)	
Total Revenue	555.63	
Total expense	230.64	
Income before labor expense:	\$323.01	
Labor	150.00	
Net income before OC	\$173.01	
Hours contributed to production	(not on record)	
Out of pocket costs	(not on record)	
Net loss considering all costs	<u>\$173.01 - (\$10 x #hrs. + out of pocket costs)</u>	

Tracy Kofford

performers = 11

"It life self"

Deposit	\$50.00
Portion of Ticket Revenue	621.50 (l + m + p + d + n + g + l + o + p + a + h)
Patrons	325.00
Total Revenue	996.50
Total Expense	230.64
Income before labor expense:	\$765.88
Labor	550.00
Net income before OC	\$215.88
Hours contributed to production	(not on record)
Out of pocket costs	(not on record)
Net loss considering all costs	<u>\$215 – (\$10 x #hrs. + out of pocket costs)</u>

Cecelia Martini

performers = 1

"Pop Song Trilogy" (Vol. III)

Deposit	\$50.00
Portion of Ticket Revenue	34.50 (c)
Patrons	150.00
Total Revenue	234.50
Total Expense	230.64
Income before labor expense:	\$3.86
Labor	50.00
Net loss before OC	-\$46.14
Hours contributed to production	(not on record)
Out of pocket costs	(not on record)
Net loss considering all costs	<u>-\$46.14 – (\$10 x #hrs. + out of pocket costs)</u>

Misa Kelly

performers = 7

"Hot Ice"

Deposit	\$69.00
Portion of Ticket Revenue	518 (j + n + q + r + s + t)
Patrons	125
CAC grant	193.75
Total Revenue	905.75
Total Expense	230.64
Income before labor expense:	675.11
Labor	350.00
Net Income before OC	325.11
Hours contributed to production	(not on record)
Out of pocket costs	(not on record)
Net loss considering all costs	<u>\$325.11 – (\$10 x #hrs. + out of pocket costs)</u>

Danah Bella

performers = 6

"Massacre of the Dreamers"

Deposit	\$50.00
Portion of Ticket Revenue	257.47 (a + b + e + f + h + l)
Patrons	100.00
Total Revenue	407.49
Total Expense	230.64
Income before labor expense	176.85
Labor	3000.00
Net loss before OC	-\$123.15
Hours contributed to production	(not on record)
Out of pocket costs	(not on record)
Net loss considering all costs	<u>-\$123.15 – (\$10 x #hrs. + out of pocket costs)</u>

SCHEDULE A

Revenue for Collective = producer contributions + CAC + private sponsorship + ticket revenue

Producer Contributions

Danah Bella	\$50.00	
Sarah Hardcastle	70.00	
Tracy Kofford	50.00	
David Miranda	50.00	
Cecelia Martini	50.00	
Misa Kelly	68.50	
Brad Lundberg	50.00	<u>\$387.50</u>

California Arts Council \$387.50

Sarah Hardcastle & Misa Kelly's Fundraising efforts-allocated 50/50 in analyses

Patrons/private sponsorship -listed by fundraiser (#/#) = date check was deposited into foundation
Bella

Sponsor	Amount	Totals
1. Albert Castaneda	50 (7/7)	
2. Roma	50 (Cash receipt-handled by Cecelia Martini)	
		<u>\$100.00</u>

Hardcastle

1. Julia Hardcastle	50 (8/17)	
2. Levy	50 (7/21)	<u>\$100.00</u>

Kelly

1. Sojourner	50 (7/13)	
2. Pilafian	25 (7/7)	
3. Art Essentials	50 (7/13)	<u>\$125.00</u>

Kofford

1. Customer contribution	100 (Cash receipt-Cecelia Martini)	
2. La Dolce V.	50 (7/21)	
3. Montecito Ballet	50 (7/21)	
4. Junior Shoetown	25 (8/17)	
5. Harlequin	50 (7/21)	<u>\$325.00</u>

Lundberg

1. Babe	100 (7/21)	
2. Frank & Judith	50 (7/21)	<u>\$150.00</u>

Miranda N/A \$000.00

Martini

1. Venus & Mars	50 (7/21)	
2. Blue Agave	50 (7/13)	
3. SBDT	50 (9/10)	<u>\$150.00</u>
		<u>\$950.00</u>

Ticket Revenue \$2,072.00 *

Total Revenue \$3,797.00

*Initial amount reported by Center Stage Theatre-analyses based upon this amount-the ticket revenue has since been adjusted on the foundation books to reflect the actual record of \$2,120.

SCHEDULE B

Allocation of Ticket Revenue

At present definitive data regarding ticket revenue (# tickets x ticket price) associated with each producer is inconclusive for all factors. For this reason, ticket revenue per producer/choreographer is estimated by utilizing assumptions that make a reasonable approximation. In assessing the audience as providers of ticket revenue through ticket sales, observational notes indicate that the audience attended "Collective" to experience the creative work of dancers, musicians, choreographers, and installation/performance artist alike. There was response to flyers handed out at performer Montino Bourbon's music recital which resulted in sale of 8 observed tickets, student attendance of Summerdance participants, families and friends of all performers were present. Factors such as the SonneBlauma Danscz Theatre mailing, flyer distribution, radio and newspaper publicity are held ceteris paribus. Insufficient data exists to make assumptions with regard to how each work was impacted in response to individual efforts made by producers/choreographers to generate ticket revenue. Drawing from these observations/conditions, a reasonable estimation of total ticket revenue per producer is estimated as follows. 1) Calculate revenue per performer by dividing total revenue by number of performers. 2) Weight the revenue according to how many choreographic works the performer performed in by dividing revenue per performer by number of choreographic works. 3) using these weights to calculate revenue per producer by adding the sum of the weights for all labor units utilized for creation of the choreographic work.

Factor determinant for each performer (labor unit) = $[(\text{Total Ticket Revenue} \div \# \text{performers}) \div (\# \text{choreographic works})]$

Revenue per producer = the sum of all factor determinants for all choreographic works produced in "Collective"

Factor	Performer	Services to	Value per Work/\$
A	David R. Miranda	(Miranda, Bella, Kofford) 103/3 =	34.33
B	Bradley R. Lundberg	(Lundberg, Lundberg, Bella)	34.33
C	Cecilia Martini	(Lundberg, Kofford, Martini)	34.33
D	Barbara Stamis	(Lundberg, Kofford) 103/2 =	51.50
E	Lexi Pearl	(Lundberg, Bella)	51.50
F	Tracy R. Kofford	(Hardcastle, Bella, Kofford)	34.33
G	Christi Welter	(Hardcastle, Kofford)	51.50
H	Chrissy Berwin	(Bella, Kofford)	51.50
I	Erika Kloumann	(Bella, Kofford)	51.50
J	Melinda A. Nelson	(Lundberg, Kelly)	51.50
K	Sarah L. Hardcastle	(Hardcastle)	51.50
L	Danah Bella	(Kofford, Kelly)	51.50
M	Stacie Owen	(Kofford)	103.00
N	Shari Brookler	(Kofford, Kelly)	51.50
O	Artemis Anderson	(Kofford)	103.00
P	Andrea Gallo	(Kofford)	103.00
Q	Misa M.M. Kelly	(Kelly)	103.00
R	Stephen Kelly	(Kelly)	103.00
S	Montino Boubon	(Kelly)	103.00
T	Solomon Danoff	(Kelly)	103.00

Schedule C

Calculation of expense per producer

"Collective" Expenses

Theatre Rental	\$775
Insurance	\$100
Production Costs (labor + materials)	\$329.62
Mastercard Fees	\$17.89
AmEx Fees	\$1.95
Ticket Fees	\$200
Facility Fees	\$20
Ticket production	\$20
Printing of Programs*	\$95
Photography*	\$55

Total Expenses \$1,614.46

EXPENSE PER PRODUCER = TOTAL EXPENSE/ # PRODUCERS = \$230.64

*(The cost of programs and photographs was deduced by the \$150 contribution that did not pass through the foundation and was utilized directly to reimburse Cece & David for said costs)

SCHEDULE D

OPPORTUNITY COSTS

The following constitutes a gestural sketch of donated labor to the production of the event. In an economic analyses opportunity costs are taken into consideration when determining all costs/benefits of a situation. By opportunity cost it is simply meant the value of the resources next best alternative. E.G., using work energies expended in a volunteer situation toward work energies in an environment where payment is made for services rendered. For instance...a producer could calculate his opportunity cost by adding up the number of hours donated toward the production of "Collective", and multiply the number of hours by an hourly rate indicative of the market rate for those services...e.g. five 1 hour production meetings at a rate of \$10 per hour would constitute an opportunity cost of \$50 for time spent attending production meetings.

Production Task	Misa	Cece	Sarah	Danah	David	Tracy	Brad
"Collective" initiation	x					x	
Organization of Prod. Meetings	x	x					
Attended production meetings	x	x	x	x	x	x	x
Met with theatre administrator	4x		2x				
Met with technical director	4x	2x	1x				
Contract signing	x						
Delivery of checks to theatre	2x						
Fundraising-private	x	x	x	x		x	x
California Arts Council Grant	x		x				
Meeting with M. McFadden	x						
Preparation of Press Releases	x						
Delivery of Press Releases	x						
Telephone calls to Press	x						
"free listings" press statement	x		x				
mailing "free listings"			x				
Defining production Respons.	x	x	x	x	x	x	x
Production calendar	x				x		
Budget	x				x		
Graphics	x	x					
Flyer construction & mailing	x						
Poster distribution	x	x	x	x	x	x	x
Casa Realty ad		x					
Best Bet	x						
Reviewer attended	x						
Radio ads				x			
Tech	x	x	x	x	x	x	
Strike	x	x	x	x	x	x	x
Provision of nonprofit	x						
Videographer				x			
Arrange photo shoot	x						
photographer					x		
Thank you notes	x	x			x	x	
Receipts		x					
Gathering checks	x	x					
Deposit checks	x						
Bookkeeping for event	x						
Telephone calls as show invites	x	x	x	x	x	x	x
Choreographer	x		x	x	x	x	x
Performer	x	x		x	x	x	x
Installation Artist	x						
Gathering checks for deposit			x				

EVALUATION & RECOMMENDATIONS

Net income/loss per producer summary

Ranked according to level of Income/Loss.

Kelly	\$325.11 – (10 x #hrs. + out of pocket costs)
Kofford	\$215.00 – (10 x #hrs. + out of pocket costs)
Hardcastle	\$173.01 – (10 x #hrs. + out of pocket costs)
Martini	-\$46.14 – (10 x #hrs. + out of pocket costs)
Bella	-\$123.15 – (10 x #hrs. + out of pocket costs)
Lundberg	-\$155.15 – (10 x #hrs. + out of pocket costs)
Miranda	-\$196.01 – (10 x #hrs. + out of pocket costs)

The following evaluation of the economic analyses results in criteria needed for sound decision making with regard to distribution of income before labor expense.

The choreographers/producers that resulted in Net Income/Loss analyses with a positive net income before opportunity costs did so due to two factors. Greater success as Fundraisers (Kofford \$325.00, Kelly \$311.75, and Hardcastle \$293.75), and the relationship between # of performers as revenue factors and labor units. The producers utilizing more performers potentially draw more revenue at the amount of \$103 to the expense of \$50 per performer in the scenarios where the performer performed in only one work. In the situations where a performer performed in two works the ratio is \$51.50 to \$50, and in the situation where a performer performed in three works \$34.33 to \$50. In that performers draw audiences to the theatre, translating into ticket sales, it is to the benefit of the producers to utilize many performers in their production. This is not to say that performers are a sole determinant in ticket sales. Advertising, tastes, and substitutes (other performances) also are determinants. "Collective" was produced at a time when no other productions were occurring (information provided by Maureen McFadden), the production found favor with the press with regard to an important marketing tool in the Santa Barbara Independent's "Best Bet", the producers made use of "free listings" & advertising opportunities in printed form and on radio spots.

The individual net income/loss analyses with a high number of performers did not always result in a greater net income before opportunity costs. If a performer performed in more than one choreographic work their revenue was allocated among the different works. The producers that benefited most were the ones that utilized performers which were only in one work. (as # works increased revenue decreased to constant cost).

The majority of the group desired to allocate net income before labor expense evenly among producers-without consideration of performers. Some producers expressed a concern over having to use "their money" to pay for other peoples' dancers. Some producers did not want to pay their performers at all. A distribution of income in this mode would result in producers receiving an equal amount with no assurance that

performers, the graphic artist, sound designer, or stage manager would be compensated for services rendered. This mode of distribution would have resulted in an unequal distribution of net income to the group as a whole. Some producers would have no income left after paying their labor expense, some dancers would not have been paid at all, and there is a high probability that the graphic artist, sound designer, and stage manager would not have been paid in that the individuals who desired to consider them as costs would not have had income left over after taking care of their first priority-paying the performers..

The argument for making provision for the labor expenses prior to distribution of net income is supported by the evidence that the works that utilized more dancers generated more revenue per producer due to the fact that a greater portion of ticket revenue was appropriately allocated to their work(s). This indicates that the division of net income before labor expense equally among producers would result in an inequitable distribution due to the fact that producers who used less performers would be claiming portions of ticket revenue which they did not in fact "earn".

It is a common practice for dancers to "dance for free" or, for "the privilege" of dancing itself. Often dancers are not paid because of the inherent income gap of the performing arts. That is to say that the costs of producing exceed the benefits of the production. In short, there is no money to pay the dancers. In the case of "Collective", Net Income existed in a sum significant enough to warrant distribution to all participants.

The notion of a dancers willingness to dance "for free", or for the "sake of performing" is economically identified as a positive externality. That is to say the cost of labor, the wage, offers "psychic Income". This condition presents a strong case for dancers with regards to public subsidization in that market failure is one reason for validating government funding.

Although economics considers efficiency & equity in microeconomic analysis ethics is not a factorial consideration. In order to strengthen the case for considering labor expense before distribution of income before labor expense it would be beneficial to utilize a strong role model for the producers as an example. Doug Varone, two year participant in the local SummerDance festival, likens choreography to painting with space as his canvas and dancers as his various colored paints.

A painter approaches a vendor and expresses "I have a show coming up, I know I will sell some paintings, could I please have some cerulean blue, cobalt violet, cadmium yellow medium, alizarin crimson, stretcher bars, canvas, primer, and, oh yes, a staple gun with some staples?" The painter walks away with the materials, creates the works of art, hangs the show, sells out the show, and after paying for the studio rental, advertising and promotion costs, printing costs, has a sizeable sum left over. The painter does not pay the vendor for the stretcher bars, canvas, primer, and staple gun but refuses to pay for the paints. This might be labeled as "unethical", "stealing",

“selfish”, and/or “wrong” by the vendor, and even the buyers of the paintings if the price of the painting reflected the cost of oil paints.

Although the group consensus was to distribute the income before labor expense equally among producers without consideration of labor expenses the foundation facilitator assumed a leadership role and communicated that this was not an acceptable decision. In conducting the above analyses it became evident that economic and ethical grounds existed for “Collective” holding itself accountable to its labor expenses.

Recommendations:

Distribution of Income before labor expenses as follows:

An honorarium of \$25 per performer per performance.

An honorarium of \$25 per performance per sound technician & stage manager.

An honorarium of \$25 per performance for the guest choreographer.

Producer donations for initial theatre deposit be returned for clarity in foundation bookkeeping matters..

The remaining Income before out of pocket costs and opportunity costs be divided among producers.

Notes:

For Foundation use only

Packaged single evening as two events-SonneBlauma Danscz Theatre and Collective. Taste factor-increased demand.

Selling more than Dance-again-taste factor-increased demand.

Produced event on a weekend when substitute performing arts events were not occurring simultaneously-increased demand.

Reviewer attended-established contact-meeting for future events set up.

Installation thank you card to Press-very well received & appreciated-sound contact established. Resulted in another Best Bet for current Foundation event-difficult slot to garnish.

Group dynamic-emotional palette challenging to problem solve for-suggest mediation support for foundation facilitator.

Tracy Kofford-exceptional fundraising skills, time constraints heavy
David Miranda-excelled as a photographer, artistic support, terrific creative potential
Danah Bella-very good under pressure, getting the job done when someone else is not able to, willing to work at things that do not "interest" her, technical/artistic director capacities strong.

Sarah Hardcastle-highly committed to "getting her work out there". Willing to go the extra mile to make certain tasks are accomplished.

Brad Lundberg-very good creative thinker-not as well equipped to carry out tasks.
Cecelia Martini-passion for arts administration, very good mediator, voracious appetite for learning.

Misa M.M. Kelly chose to enter the production process with the project participants employing a partnership mode of problem solving. Kelly served as foundation facilitator entering into the process with six years experience as an educator and five years of production experience. In an attempt to maximize creativity and minimize constriction Kelly allowed for the production experience to develop in an organic mode conducive to Kelly's current philosophical considerations regarding education (following). Exhaustion factor consequential of being a member of the group "pushing for respective excellence" was "unlike anything" Kelly had ever experienced. Group took no interest in assisting with installation set up and strike which occurred each day and night of tech, dress rehearsal, and performances. Installation required three to five hours of set up one to two hours of strike. Additional time required for documentation purposes. Oversight of production, Hot Ice performers and musicians, and fulfillment of personal artistic/performance needs stretched Kelly's emotional/physical/mental limits. Kelly reported "almost

passing out” during July 31 performance. Ability to effectively serve as foundation facilitator in state of exhaustion required drawing from inner reserves. Kelly reported feeling “unappreciated” by the group for work efforts.

Philosophical Considerations with Regard to Education

Wisdom, as an accumulation of knowledge, exists within the flux of reality independent of one’s awareness. This flux passes through the resonance/movement/foundational elements of universal chaotic order that comprises our waken reality. In essence, everything a student needs to know is already a part of them, and the teacher, as a mirror of illumination merely assists the process of discovery, understanding, and growth. The challenge of the teacher is to humbly acknowledge that to be teacher and student can be interpreted as one and the same. Respect with regard to diversity in relation to individuated learning processes in conjunction with adequate recognition of successes nurtures respect and trust. Use of humor, the element of surprise, and ample encouragement creates an environment which ignites the desire to collaboratively problem solve for the pursuit of respective excellence. Such an approach often results in student discovery that he/she has accomplished what he/she thought they could not. Often one “can not” because of the paralyzing effect of fear/doubt/intimidation. An atmosphere sparked by imagination, inspiration, and play can alleviate these negative factors. Learning that results in dispelling of these negative factors produces an effect that often transforms an individuals perception of self-worth, intelligence, ability to excel, thereby fostering hope. The greater understanding of his/herself in relation to the subject matter taught profoundly impacts the microcosm contained within the collective thereby serving not only the betterment of the individual, but the community, and world at large.